

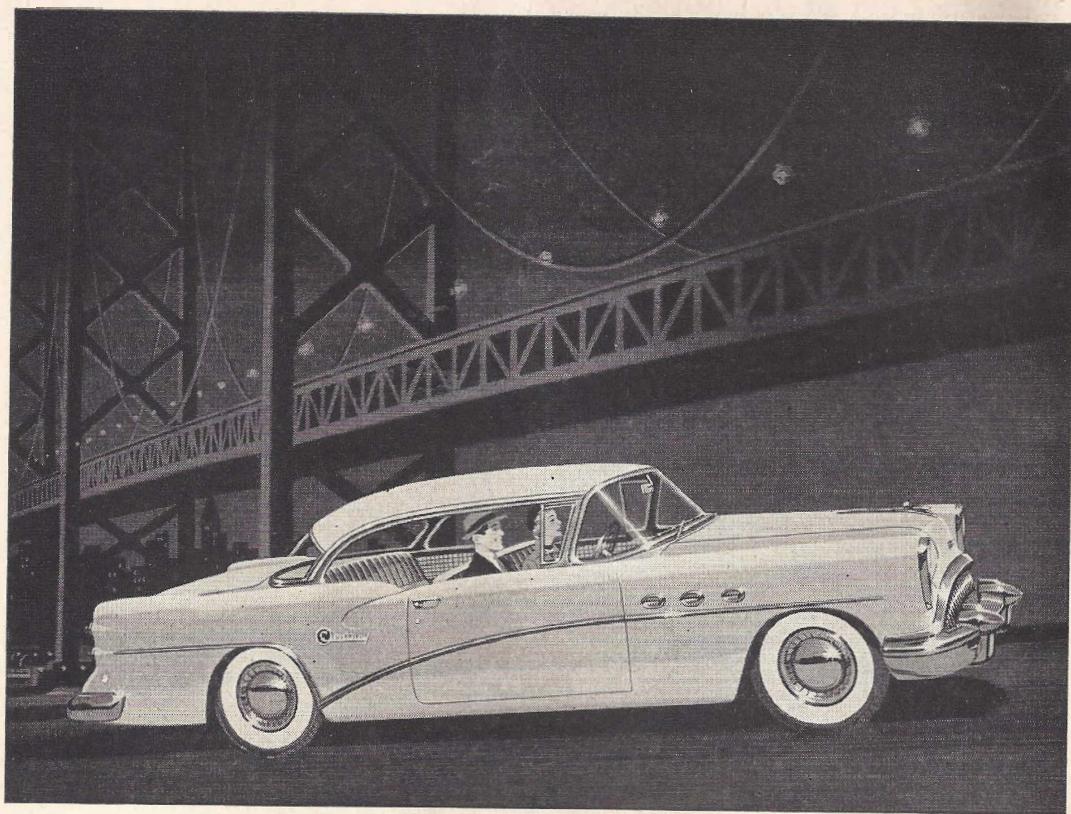
# KISMET



*The*

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*for the Ziegfeld Theatre*



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# The THEATRE

## Main Stem Minstrel and Other Matters

**B**ACK in the probably dear and certainly dead days of the late 20s and early 30s, Broadway gossip columnists—evidently with the idea of suggesting that keyholes can be cultural too—used to run short spates of light verse at the heads of their pillars of personal patter. Most of these metrical effusions treated one or another aspect of a grease-painted Eros, who flitted fitfully through the unheeding purloins of Shubert Alley with an arrow in one hand and a bottle of aspirin in the other—and, surprisingly, most of the sad and wise and gallantly disillusioned little ballads were, in their own genre, extraordinarily good. This last was largely because many of them were written by Tom Weatherly, producer, press agent, bon vivant, writer, rakehell and one of the nicest guys ever to hit the Main Stem. Happily, Mr. Weatherly has managed to remain still extant on a street where nice guys sometimes get short shrift. He's still around; and lately he's taken to writing verse again—if, indeed, he ever even temporarily managed to shed a habit that is harder to shake than hashish-eating. In any case, these later excursions into half-amused heartbreak have been providentially gathered together by Library Publishers and issued as a volume titled "Main Stem Stuff."

Mr. Weatherly's pen-hand has lost none of its skill; and, whatever his mildly-gleaming pate may have lost in the way of scalp-locks, it still engagingly retains its crown of mingled mignonettes and orchids. His Muse is still a lacquered jade who walks, with swinging hips and come-hither glance, amid the pitfalls of playful passion; and the greying

of his rare hairs has merely rendered his outlook upon light lights-o'-love more tolerant than ever—and, therefore, even more sophisticated. Otherwise, his polished techniques and tongue-in-cheek tenderness remain essentially and excellently the same. For this hymner of high-stepping romance, this psalmist of cynical and synthetic sadness, has been, in his own fashion, the most faithful of men. Undaunted and unchanging amid the clangor of dolorous years, he has sung the praises of his Cynara no matter what her current garb, no matter what the current face she chooses to wear. Like any poet, he has found her unattainable; like any man of the world, he has suspected that she is hardly worth the attaining. And, looking with unclouded eyes upon the tinsel that makes Broadway so like all the rest of a pinchbeck world, he has had the sympathy and understanding to see that the very pathos of the tinsel makes it worthier of celebration than mere unadulterated gold.

He's the cavalier poet of the twentieth century—and it's nice to have his book.

- Speaking of publications, it has been some weeks now since the appearance of the 1954 suppelment to John Effrat's "Blueprint for Summer Theatre." The word "supplement" in this connection should fool nobody; for, each year, Mr. Effrat's supplement turns out to be a complete handbook, filled not only with information but also with highly interesting reading-matter. This year, for example, the booklet includes, in addition to lists and reviews and various other features, no less than 24 articles by authorities like John Golden, Richard Aldrich, Felix Aylmer, Nor-







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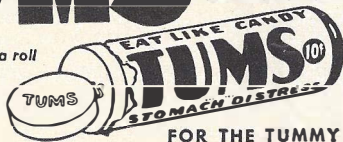
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ris Houghton and Lawrence Langner. You don't have to be vitally interested in cow-barn playhouses to derive amusement as well as benefit from Mr. Effrat's compilation.

• If you've visited (or are visiting) "The Tea-house of the August Moon," it's possible that you may have been mildly confused by one of the notes in the "Who's Who" column that describes previous theatrical activities of the cast. The note in question is that which says three of the youngsters who appear as the children in the play were recruited by Messrs. Maurice Evans and George Schaefer, the producers, from the *Herald-Tribune's* Fresh Air Fund. This may seem an odd place to recruit actors, however young—but it is, actually, the route by which Moy Moy Thom, Joyce Chen and Kenneth Chin reached the cast.

Messrs. Evans and Schaefer, at the outset, were confronted with a large-sized problem in trying to find suitable infants to play the native children of Tobiki—but they fortunately remembered that a similar problem had faced Messrs. Richard Rodgers and Oscar Hammerstein II when they were casting the household and family of the ruler of Siam in "The King and I." So they called the Rodgers & Hammerstein office to find out how they'd done it—and were referred to the *Herald-Tribune's* Fresh Air Fund. It's not the sort of thing you'd think of off-hand as a central casting agency—but it worked. The Fund, which is one of the worthiest charities we have, each year sends thousands of underprivileged New York kids to the country for vacations; it draws the youngsters from every conceivable segment of the population and so has records of moppets from every section, group and type of family background to be found in our teeming town.

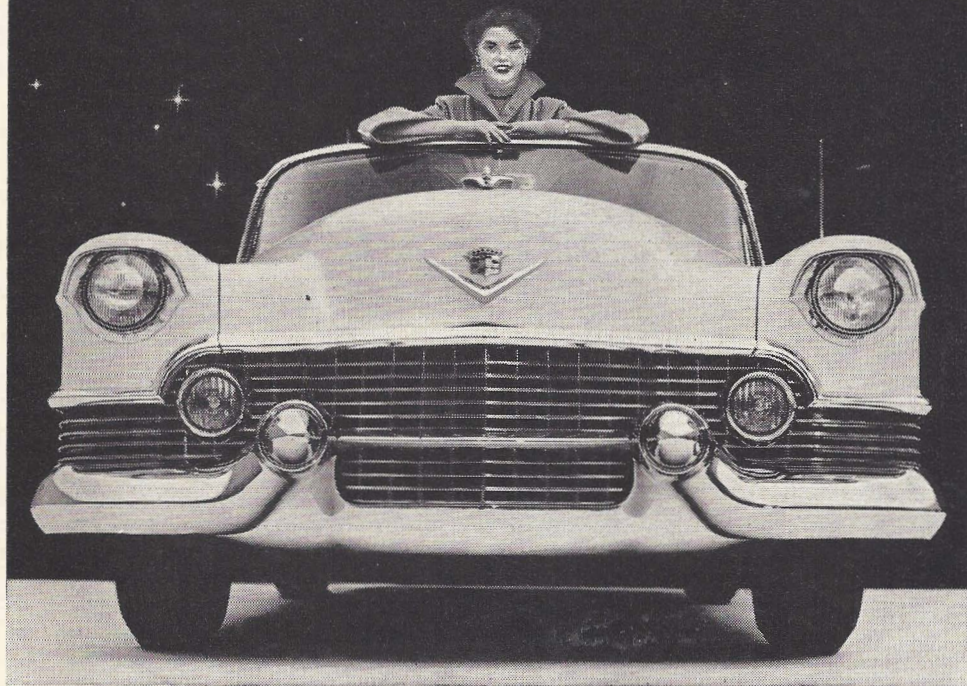
In this case, the Fund provided Messrs. Evans and Schaefer with introductions to Chinatown families that might possibly contain budding Booths or Duses—and in a week the three young Tobiki citizens were cast.

Incidentally, the *Herald-Tribune's* Fresh Air Fund (which is now in its 78th year) is currently seeking contributions to help it continue its work in behalf of the city's younger generation. If you're interested (and it's certainly one of the easiest of all charities to get interested in) you can send your contribution to The Fresh Air Fund, 230 West 41st St., New York 36, N. Y.

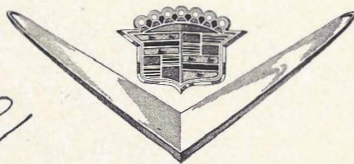
—EUGENE BURR.



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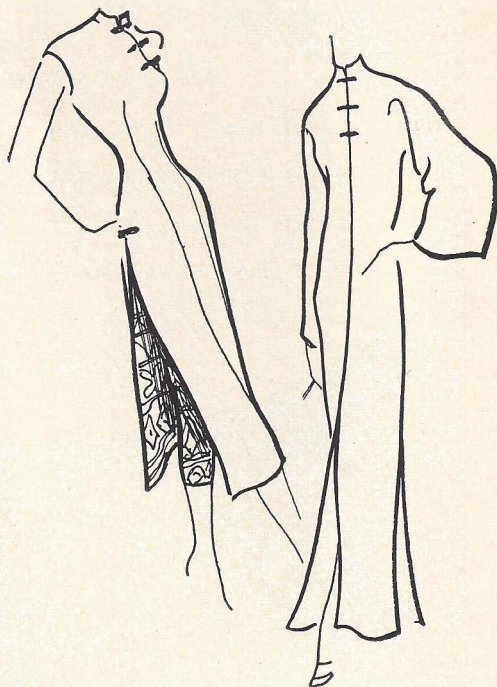


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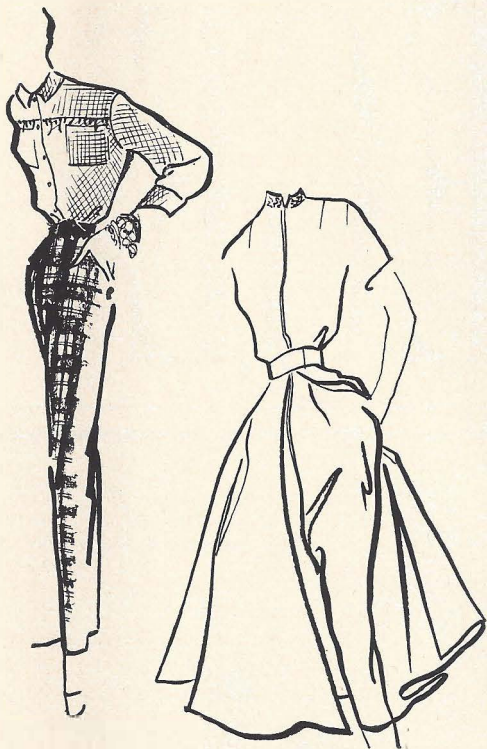
## FASHION

THE most confirmed gadabouts are stay-at-homes some of the time. Dressing the role, 1954 fashionplates are leaning rather heavily to the Oriental side when in a mood for languorous lounging—in suburban patios—rural verandahs—the roof-decks and air-conditioned rooms of terraced city apartments; and to the look we have already labeled “equestrienne” in these pages, when something less dressy, although equally relaxed, seems indicated.

Bergdorf Goodman's recent showing of summer ready-to-wear, a luscious clothes parade, provided our Chinese pair, the two-piece costume of wildly red-gray-black-white silk print pants, covered by a shapely side-slit short coat of plain, beautiful black linen, lined with the same silk—and the lovely long gown of natural pongee, cool and serene, so restful to look upon and to wear. We like it over pants, too (they should be narrow, like the coat). Either costume guaranteed to make you feel *femme fatale* and very, very subtle.



The marvelously fitting plaid pants in black-and-white, narrow as a Western stockman's, are by Brigance of Sportsmaker, and go with his sharp yellow-and-white checkered cotton shirt, with the round, low-lying collar that makes a neck look young and swan-like, and the cuffed sleeves sliced short to show off a wristload of bracelets. A black patent leather belt joins the two, and the whole costume's at Lord & Taylor.



Our finale is a masterly piece of all-white drama which we would applaud madly even if it were not designed by a Member of the Profession Now Appearing in A Hit Of The Season—i.e., Miss Mara Kim of "The Tea-house of the August Moon," who is the Kim part (what else?) of the new house of Kim Oberon. In this two-piece at-home costume the talented partners have provided pants and top cut in one piece, like overalls, and a handsome separate skirt of exactly the same length. It's cool, fresh, new and enormously becoming. White braid on the mandarin (see?—Oriental again) collar. —B. B.

*Gary*

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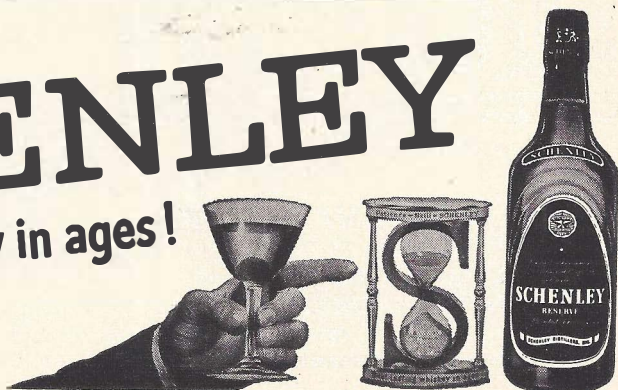
PARK AVENUE • 49TH TO 50TH STREETS

CAST

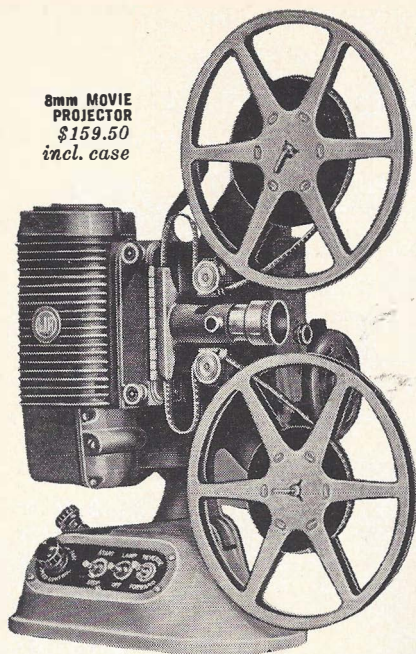
MUEZZINS .....	{ GERALD CARDONI KIRBY SMITH RALPH STRANE LOUIS POLACEK
DOORMAN .....	RONNIE FIELD
FIRST BEGGAR .....	EARLE MacVEIGH
SECOND BEGGAR .....	ROBERT LAMONT
THIRD BEGGAR .....	RODOLFO SILVA
DERVISHES .....	{ JACK DODDS MARC WILDER
OMAR .....	PHILIP COOLIDGE
A PUBLIC POET, LATER CALLED HAJJ .....	ALFRED DRAKE
MARSINAH, HIS DAUGHTER .....	DORETTA MORROW
TAMAN .....	KIRBY SMITH
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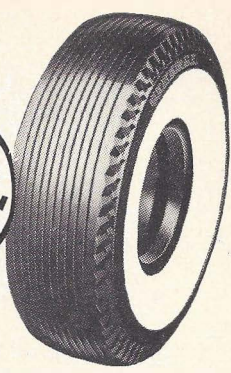




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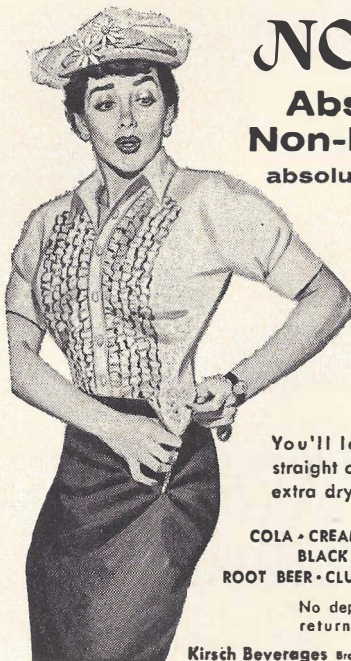


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## SYNOPSIS OF SCENES

### ONE DAY IN BAGHDAD

#### ACT I.

(From Dawn to Dusk)

**Scene 1: On the steps of the Mosque**

**Scene 2: A tent just outside the city**

**Scene 3: The Bazaar of the Caravans**

**Scene 4: A side street**

**Scene 5: A garden**

**Scene 6: A street near the Bazaar**

**Scene 7: The throne room of His Exalted Excellency, The Wazir of Police**



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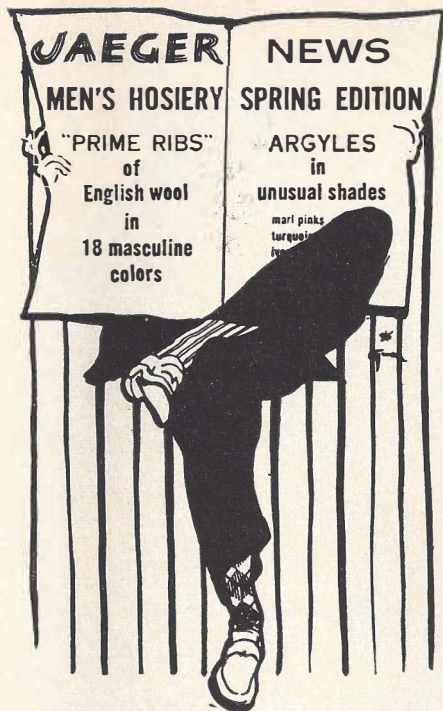
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## ACT II.

### (From Dusk to Dawn)

**Scene 1: Along the route of the Caliph's Procession**

**Scene 2: The garden**

**Scene 3: Ante-room to the Wazir's harem**

**Scene 4: A rooftop pavilion in the Wazir's palace**

**Scene 5: A corridor in the Wazir's palace**

**Scene 6: Ante-room to the Wazir's harem**

**Scene 7: The ceremonial hall of the Caliph's palace**

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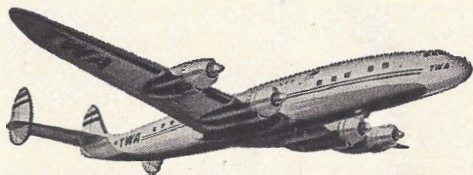
1400 Broadway (bet. 38th & 39th Sts.)

## MUSICAL NUMBERS

### ACT I.

- Scene 1: "Rhymes Have I" ..... Hajj and Marsinah  
"Fate" ..... Hajj
- Scene 2: Reprise: "Fate" ..... Hajj
- Scene 3: "Bazaar of the Caravans" ..... Street Dancer, Akbar, Assiz,  
Merchants and Shoppers  
"Not Since Nineveh" ..... Lalume, Wazir, Three Princess of Ababu,  
Akbar, Assiz, Merchants and Shoppers  
"Baubles, Bangles and Beads" ..... Marsinah
- Scene 5: "Stranger in Paradise" ..... Caliph and Marsinah
- Scene 6: "He's in Love!" ..... Chief Policeman, Second Policeman, Prosecutor,  
Three Princesses of Ababu, Akbar, Assiz, Caliph and Omar
- Scene 7: "Gesticulate" ..... Hajj and Wazir's Council  
"Fate" ..... Hajj and Ladies of the Wazir's Harem

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## ACT II.

- Scene 1: "Night of My Nights" ..... Caliph and Entourage
- Scene 2: Reprise: "Stranger in Paradise" ..... Marsinah  
"Baubles, Bangles and Beads" ..... Caliph  
"He's in Lovel!" ..... Entourage
- Scene 3: "Was I Wazir?" ..... Wazir, Policemen and Guards
- Scene 4: "Rahadlakum" ..... Hajj, Lalume, Princess Zubbediya, Princess Samaris,  
Three Princesses of Ababu, and Ladies of the Wazir's Harem  
"And This Is My Beloved" ..... Marsinah, Caliph, Hajj and Wazir
- Scene 5: "The Olive Tree" ..... Hajj
- Scene 6: "Presentation of Princesses"  
a. Damascus ..... Princess Zubbediya and Ayah  
b. Bangalore ..... Princess Samaris  
c. Ababu ..... Princesses of Ababu  
"Finale" ..... Ensemble and Hajj

### Understudies for "Kismet"

Understudies never substitute for listed players unless a specific announcement  
is made at the time of the performance.

Earle MacVeigh for Mr. Drake and Mr. Calvin; Jo Ann O'Connell for Miss Morrow; Joanne Spiller for Miss Diener; Richard Vine for Mr. Coolidge; Kirby Smith for Messrs. MacVeigh, Gaige and Charlesworth; Gerald Cardoni for Mr. Hackett; Doris Yarick for Miss Andonian; Roberta Stevenson for Mlles. Adams, Ward and Evans; Ethel Martin for Beatrice Kraft; Ronnie Field for Messrs. Dodds and Wilder; Arthur Hammond for Mr. Oneto.



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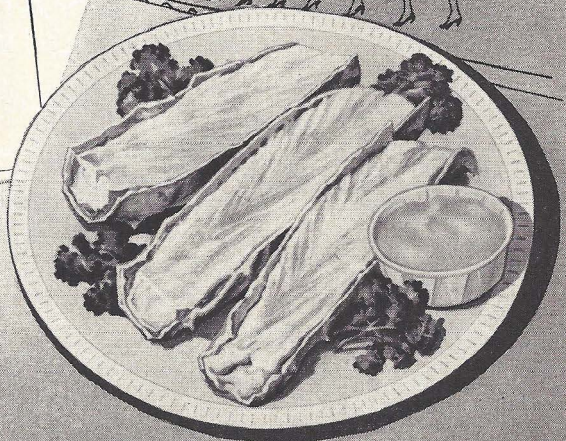
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	Martin Schwartz	Asst. Stage Manager .....	Richard Vine
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# Who's who in the cast

## ALFRED DRAKE (Hajj)

Mr. Drake, one of the most versatile of American actors, is equally at home in both musical comedies and straight plays. His most recent Broadway assignment found him serving as a guest star in Rodgers and Hammerstein's "The King and I" last summer. Mr. Drake was the original Curly of "Oklahoma!", and the Petruchio of "Kiss Me, Kate," that happy wedding of Cole Porter and Shakespeare. New York theatregoers first inspected him in "White Horse Inn," and his subsequent musical appearances have included leading roles in "Babes in Arms," "The Two Bouquets," "One for the Money," "The Straw Hat Revue," "Two for the Show," "Sing Out, Sweet Land," "Beggars' Holiday" and a revival of "The Cradle Will Rock." On the non-musical side of the ledger, he has been eloquent and persuasive in such plays as "Out of the Frying Pan," "As You Like It," "Yesterday's Magic," "Joy to the World" and "The Gambler," and was lured back to the musical stage by the role of Hajj. His honors include The Drama Critics Variety Poll ("Oklahoma!"), the Donaldson Award ("Kiss Me, Kate"), the Drama Critics Variety Poll and the Antoinette Perry Award ("Kismet").



## DORETTA MORROW (Marsinah)

Miss Morrow was an enchanting Tuptim when "The King and I" first opened, and won a Donaldson Award for her performance. Born in Brooklyn, Miss Morrow was schooled in Europe and studied singing in America to get her first professional assignment in a one-time musical called "Shooting Star." Her

second try was more successful: "The Red Mill" kept her busy for two solid seasons as Gretchen, the ingenue, and she spent another year and a half in "Where's Charley?" as Kitty Verdun. She has done supper-club work at such places as the Cotillion Room of New York's Hotel Pierre, the Algiers Hotel in Florida and the Thunderbird in Las Vegas. She has made one motion picture appearance, co-starring with Mario Lanza last year in "Because You're Mine."



## JOAN DIENER (Lolume)

Miss Diener, delightfully improbable as it may seem, was a psychology major at Sarah Lawrence College, and once wrote a thesis on "The Validity of Psycho-Dramatics as Proved Through the Thematic Aperception Tests." She has appeared twice before on Broadway, in "Small Wonder" and "Season in the Sun," and has done a good deal of television work on such programs as "Studio One" and "Danger."



## HENRY CALVIN (Wazir)

Mr. Calvin has appeared on Broadway in revivals of "Sally" and "The Chocolate Soldier." Radio listeners know him from such programs as "The Big Guy," "King's Row," "Cavalcade of America" and "The Greatest Story Ever Told," and he has appeared on television in the "Circle Theatre," "Man Against Crime," "I Cover Times Square," and as Big Ben on "Howdy Doody," among others.

(Continued on page 26)

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## *Who's who in the cast (continued)*

### PHILIP COOLIDGE (Omar)

Mr. Coolidge, last seen locally in Arthur Miller's "The Crucible," has also appeared in such plays as "Our Town," "Margin for Error," "Jacobowski and the Colonel," "Barefoot in Athens" and "Darkness at Noon." He is widely known as a television actor and has made two motion picture appearances, in "Boomerang" and with Judy Holliday in "It Should Happen to You."

### RICHARD ONETO (The Caliph)

With the present production, Mr. Oneto makes his Broadway debut after having appeared in numerous stock presentations on the East Coast and with the noted Westwood Village Players in California. During his five years with the military he was classic soloist with the Army Air Corps Symphonic Orchestra. He has appeared in the major night clubs of the United States, and on a recent South American tour his engagements included the Copacabana Palace in Rio de Janeiro and two of the leading clubs of Buenos Aires.

### BEATRICE KRAFT (Samaris of Bangalore)

Miss Kraft has appeared in "Keep 'Em Laughing" and "Allah Be Praiseed," and has danced in most of the country's important supper spots, including The Chez Paree in Chicago, the Copley Plaza in Boston, the Shoreham in Washington, D. C., and the Thunderbird in Las Vegas. Television viewers have watched her dance on such major programs as the Perry Como Show, the Milton Berle Show, and "Star of the Family."

### TRUMAN GAIGE (Jawan)

Mr. Gaige's Broadway career began with "Appearances," and continued with such productions as "A Wonderful Night," one of the earliest adaptations of "Die Fledermaus"; "Bittersweet"; "Three Waltzes"; "You Never Know" and "Song of Norway." In the strictly dramatic department he lists lengthy tours in both "Our Town" and "Three's A Family." Most recently he has been a regularly welcome inhabitant of Edwin Lester's operetta productions in California, playing a variety of roles from Brother Joshua in "Carousel" to Father Nordraak in "Song of Norway."

(Continued on page 28)

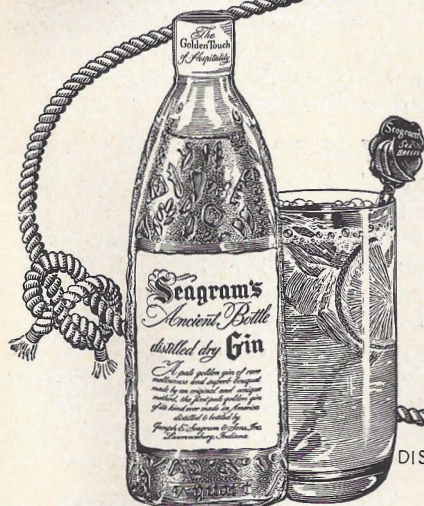
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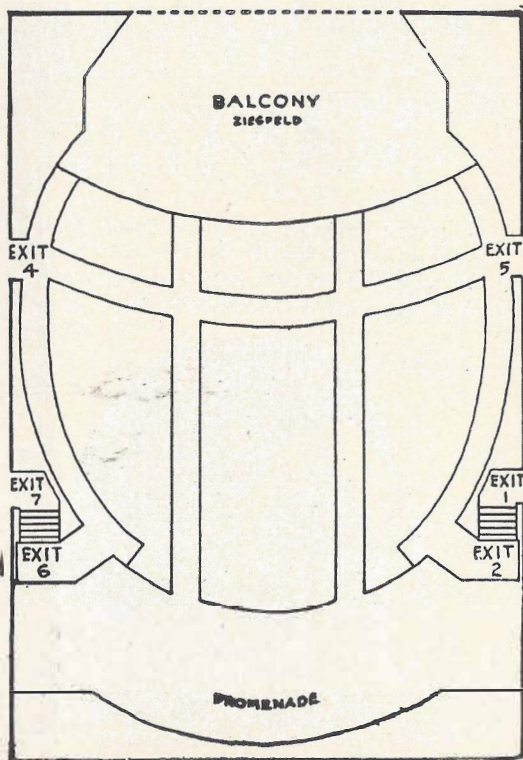
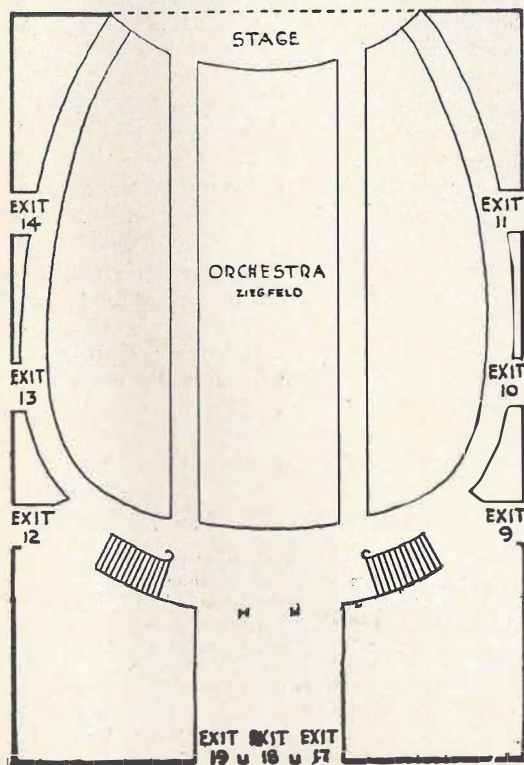
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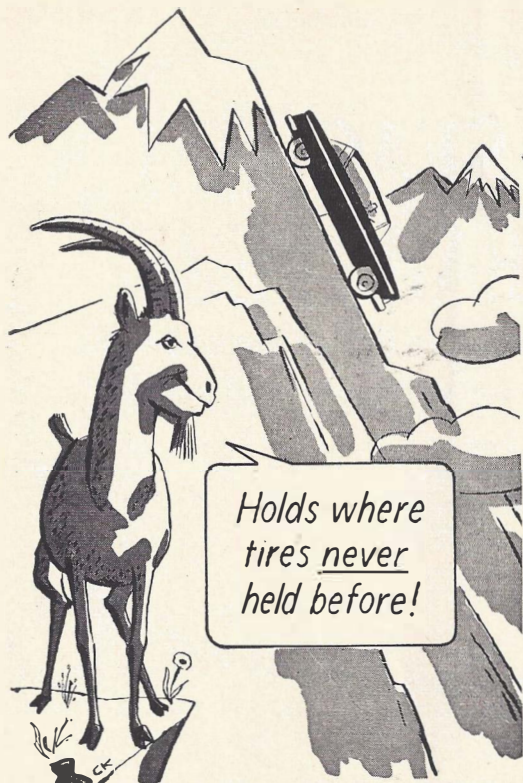
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## Who's who in the cast (continued)

### FLORENCE LESSING {Zubbediya of Damascus}

Miss Lessing was a featured dancer with Jack Cole for five years, appearing with him in clubs and theatres throughout the United States and South America. She has appeared as the partner of both Charles Weidman and José Limon, in concerts, and has been seen as a solo dancer at the Versailles and the Embassy. Miss Lessing also figured prominently as a dancer in "Just for You."

### EARLE MacVEIGH

Mr. MacVeigh, who appears in a variety of roles in the current production, has been featured on Broadway in "The Great Waltz," "On Your Toes," "The Ziegfeld Follies," "Early to Bed," Gilbert and Sullivan repertory, and "Up in Central Park" which he later toured for 62 weeks. In London, he was Jud in "Oklahoma!" for six months; and with the Los Angeles Civic Light Opera Co. he has appeared in "Carousel," "Jollyanna," "The Merry Widow" and "The Three Musketeers."

### HAL HACKETT (Second Policeman)

Mr. Hackett's career began while he was a hospitalized soldier, broadcasting on a program called "A Soldier Sings." Sophie Tucker heard him, liked his work, and as a result he made his professional debut on "The Chicago Theatre of the Air." MGM cast him in such films as "Love Laughs at Andy Hardy," "Summer Holiday," and a musical version of "Ah, Wilderness!" Other films include "Dark Delusion," "Campus Honeymoon" and "Train to Auburn." His most recent Broadway appearances were in "Bonanza Bound" and "Lend an Ear." Mr. Hackett is also well known to television and supper club aficionados, having played both media with great success.

"Kismet" premiere, December 3, 1953.

• • •

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